

source

VOLUME 14 NUMBER 4 SUMMER 2018/2019

Best wishes for the new year from the Staff of Museums & Galleries Queensland



See page 1 for photo credits.

 **museums
& galleries**
QUEENSLAND

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SPECIAL FEATURES IN THIS ISSUE

**An article by Pat Swell, CEO of Access Arts
on the 'brave new world' of the
National Disability Insurance Scheme (NDIS)
Pages 14 – 16**

**Stories on each of the Winners and Finalists
of the 2018 Gallery and Museum Achievement Awards
Pages 17 – 27**

WOULD YOU LIKE TO MAKE A DONATION TO MUSEUMS & GALLERIES QUEENSLAND to assist us in supporting Queensland's museums and galleries?

The Museum and Gallery Services Queensland Donation Account is a tax deductible fund listed on the Register of Cultural Organisations under Subdivision 30-B of the Income Tax Assessment Act 1997.
Donations of \$2.00 or more are tax deductible.

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Account: Museum and Gallery Services Queensland Donation Account

(please complete this payment slip and forward to M&G QLD to advise us of the direct deposit, or notify by email: debra.beattie@magsq.com.au)

calendar :

■ Touring Exhibitions | M&G QLD

■ *Some people are stories*

Vincent Serico

Mount Isa Entertainment and Tourism Venues, QLD

10 October 2018 – 4 January 2019

Banana Shire Regional Art Gallery, QLD

4 February – 17 March 2019

Nature's Powerhouse, Cooktown, QLD

1 April – 30 May 2019

■ *Safe Space*

contemporary sculpture

Logan Art Gallery, QLD

30 November 2018 – 12 January 2019

Bundaberg Regional Art Gallery, QLD

14 February – 14 April 2019

Rockhampton Art Gallery, QLD

27 April – 9 June 2019

■ *Reasonable & Necessary: prints and artist*

books by Artel Artists

Redcliffe Art Gallery, QLD

7 December 2018 – 25 January 2019

Dr David Harvey-Sutton Gallery, Cloncurry, QLD

7 February – 14 April 2019

Coalface Art Gallery, Moranbah, QLD

1 May – 30 June 2019

■ *Dissonant Rhythms*

Ross Manning

Pinnacles Gallery, Thuringowa, QLD

30 November 2018 – 27 January 2019

Caloundra Regional Gallery, QLD

8 February – 31 March 2019

Front cover (l to r): M&G QLD Staff – Leisha Walker, Donna Davis, Andrea Higgins, Rebekah Butler, Debra Beattie, Melissa Fletcher and Deannah Vieth. (Absent) Bonnie Melrose, Karike Ashworth.

Photograph by Krista Eppelstun at M&G QLD's 2018 Gallery and Museum Achievement Awards, presented at Bankfoot House Historic Precinct in the idyllic Glass House Mountains, proudly supported by Sunshine Coast Council Cultural Heritage Levy.

■ *Manggan – gather, gathers, gathering*

Caloundra Regional Gallery, QLD

12 December 2018 – 3 February 2019

Grafton Regional Gallery, NSW

11 February – 24 March 2019

Griffith Regional Art Gallery, NSW

26 April – 2 June 2019

■ *Wanton, Wild & Unimagined*

Alison McDonald

Childers Art Space, QLD

9 January – 24 February 2019

Dogwood Crossing @ Miles, QLD

8 March – 30 April 2019

Redland Art Gallery, QLD

5 May – 23 June 2019

■ Events | M&G QLD

■ ***Perspectives on Contemporary Sculpture Annual Seminar presented by M&G QLD in partnership with The University of Queensland Art Museum***

When: 7 February 2019

Venue: The University of Queensland Art Museum, St Lucia, Brisbane

■ **DATE CLAIMER**

M&G QLD Securing Funding Workshop

When: 14 and 15 March 2019

Venue: The Workshops Rail Museum, Ipswich
More information will be available on the M&G QLD website and in eNews soon.

■ **DATE CLAIMER**

M&G QLD 2019 State Conference

When: 18–20 September 2019

Venue: Tanks Arts Centre, Cairns
More information will be available on the M&G QLD website and in eNews soon.

■ Events | Other Organisations

■ **DATE CLAIMER**

At The Centre: Museums Galleries Australia National Conference 2019 Our People, Our Places, Our Practices

Dates: 13–17 May 2019

Venue: Alice Springs, NT

<http://mga2019.org.au>

about us :

■ Farewell to Stephen Cullen from the M&G QLD Board of Directors

Stephen Cullen has resigned from his role as Independent Director on the M&G QLD Board of Directors. The Staff and Board sincerely thank Stephen for his invaluable contribution to the Company since October 2016, particularly in the area of governance.

Stephen provided strong guidance and professional support to the Directors and Executive Staff throughout the Company's governance review process in 2017.

sector development :

■ 'Snapshot' of Queensland museums and galleries for 2016–2017

Each year, M&G QLD collects statistics from the 400+ public galleries and museums across the State. Collecting these statistics is important to us.

M&G QLD uses them for a number of purposes including:

- To build a 'snapshot' of visitation trends across regions;
- To analyse trends between groups of galleries and museums – eg. small, medium, large;
- To compare these trends from year to year;
- To allow M&G QLD to build an accurate picture of the sector to inform our current and future programs, services, policies and directions – to better service Queensland galleries and museums;
- To advocate to all levels of government about the value of museums and galleries locally, state-wide and nationally – e.g. as vital institutions within their communities, as tourism destinations within the State, etc.

In 2017, 136 public galleries and museums including statutory bodies (33% of the sector) responded to M&G QLD's annual statistics survey.

The survey data revealed that, in 2017, these 136 public galleries and museums:

- Attracted a total of 6,319,142 visitors;
- Attracted 216,164 educational visitors;
- Delivered 672 outreach programs that engaged 1,770,032 participants;
- Presented 819 self-generated exhibitions and 183 touring exhibitions;
- Operated with a total of 1,168 paid staff and 3,334 volunteer staff.

If you have received a hard copy of this edition of *source*, enclosed is M&G QLD's Annual Statistics Report 2016–2017. It can also be downloaded from the M&G QLD website at <http://www.magsq.com.au/cms/page.asp?ID=10482>

Also included with this hard copy edition of *source* is the 2018 Annual Statistics Survey. Alternatively, the form can be downloaded from the M&G QLD website at <http://www.magsq.com.au/cms/page.asp?ID=10482>

M&G QLD encourages you to complete this survey and return it to Melissa Fletcher, either via email to information@magsq.com.au or post to Museums & Galleries Queensland, 122 Gerler Road, Hendra, QLD 4011.

The results above provide a remarkable snapshot of Queensland's vibrant museum and gallery sector, but it only represents one third of our industry. Imagine the inspiring picture we could present if 100% of the sector responded to M&G QLD's Annual Statistics Survey.

Help us to tell the full story!

■ 2018 Gallery and Museum Achievement Awards (GAMAA) Winners Announced

The Winners of the 2018 Gallery and Museum Achievement Awards (GAMAA) were announced on Friday, 7 December at a special presentation event, held at the picturesque Bankfoot House Heritage Precinct in the Glass House Mountains. The 2018 GAMAA were proudly supported by Sunshine Coast Council's Cultural Heritage Levy.



2018 GAMAA trophies created by Bruce Reynolds.
Sponsored by Brian Tucker Accounting.
Photo: Andrea Higgins.

Significantly, 2018 marks the 150th anniversary of this state heritage-listed property which served as the lunch stop and staging post for the Cobb & Co route from Brisbane to the Gympie goldfields, as well as the post office, accommodation house and supply store.

The afternoon commenced with tours of Bankfoot House and the Heritage Precinct for guests, with drinks on the lawn in view of some of the spectacular Glass House Mountains.

Sunshine Coast Council also provided a Curator's Talk at Caloundra Regional Gallery and a viewing of their exhibition, *Local Artists – Local Content Art Prize 2018*, prior to bussing guests to Bankfoot House. M&G QLD also provided a bus for guests to and from Brisbane.

Following a warm greeting to Country by Tyce K'Reela, the Deputy Mayor of Sunshine Coast Council, Cr Tim Dwyer, welcomed guests to the

precinct. Cr Rick Baberowski presented awards to the Finalists and Winners of each category.

Commissioning of the 2018 GAMAA trophies was made possible through the sponsorship of long-standing GAMAA supporter, Brian Tucker Accounting. M&G QLD sincerely thanks Brian for his outstanding support. This year's beautifully crafted trophies were created by Queensland artist, Bruce Reynolds. Both Brian and Bruce were at the event to see the trophies presented.

M&G QLD is grateful to the 2018 GAMAA Judging Panel for their generous contribution of time and expertise: Emma Bain, Judith Hickson, John Walsh.

Winners and Finalists of the 2018 GAMAA were recognised in seven categories. Please see pages 17–27 of this issue of *source* for the inspiring stories of each nomination.

ORGANISATIONS WITH PAID STAFF: **PROJECTS**

WINNER

Logan Art Gallery, Logan City Council
Public art and heritage trails

FINALIST

Sunshine Coast Council
From the Mountains to the Sea; Sunshine Coast Stories

FINALIST

Miles Historical Village Museum
What War Meant to Miles – Heroes, Hardships and Heartfelt Stories

ORGANISATIONS VOLUNTEER RUN: **PROJECTS**

WINNER

Fassifern District Historical Society, Templin Museum
Madam Weigel – The woman who clothed Australasia

The judges did not select any Finalists in this category.



2018 GMAA Winners and Finalists (l to r): Bronwyn Davies, Kylie Bourne, Chelsi Foskett, Jane Harding, Debra Moore, Lesley Nicholson, Peter Connell, Hilda Maclean, Justin Bishop, Geoff Moore, Robyn Daw, Kath Kerswell, Prue Cawley, Cr Rick Baberowski, Iris Skinner, Jenny Verrall, Lyn Gordon, Jacque Wearmouth, Dr Veronica Lampkin and Alicia Jones.
Image: Krista Eppelstun, courtesy of Museums & Galleries Queensland.

**ORGANISATIONS WITH PAID STAFF:
ENGAGEMENT**

WINNER

Bundaberg Regional Galleries
*Our Town: Children's Perspectives on
Community Through Meaningful Arts
Engagement*

FINALIST

Logan Art Gallery, Logan City Council
Making Arts Accessible program

FINALIST

Scenic Rim Regional Council
Fires on Top of Mountains

**ORGANISATIONS VOLUNTEER RUN:
ENGAGEMENT**

WINNER

Mulgrave Settlers Museum
Visiting the Ancestors

The judges did not select any Finalists in this category.

**ORGANISATIONS WITH PAID STAFF:
SUSTAINABILITY**

WINNER

Sunshine Coast Council
*Bankfoot House Preservation Housekeeping
Project*

The judges did not select any Finalists in this category.

INDIVIDUALS: PAID

WINNER

Kathryn Kerswell
Retired Senior Registrar, The University of
Queensland Art Museum

FINALIST

Justin Bishop
Former Director, KickArts Contemporary Arts,
Cairns

FINALIST

Jane Harding
Heritage Librarian, Noosa Library Services

INDIVIDUALS: VOLUNTEER

JOINT WINNER

Geoff Moore
President, North Stradbroke Island Museum on
Minjerribah

JOINT WINNER

Prudence Cawley
Vice President, Buderim Historical Society

FINALIST

Alicia Jones
Gold Coast & Hinterland Historical Society Inc

FINALIST

Iris Skinner
The House of Fashion Curator, Fassifern Historical
Society, Templin Museum

M&G QLD acknowledges the wonderful support of the 2018 GAMA sponsors: the Sunshine Coast Council's Cultural Heritage Levy; Brian Tucker Accounting; and Public Galleries Queensland and Museums Galleries Australia (Queensland) who both provided travel bursaries for the award recipients to attend the event.

Thank you to everyone who nominated in the 2018 GAMA. If your nomination wasn't shortlisted this year, we encourage you to seek feedback and to try again in a future year.

■ **Visits to Museums and Galleries in Queensland by M&G QLD Staff**

M&G QLD staff members visited the following museums, galleries and cultural venues in Queensland during October to December:

- Visit to exhibitions, *Ad Wer: Story of the Stars from Eastern Torres Strait*; *NEW WORKS – Jasmine Togo-Brisby*; and *Conversations with South Sea Islanders: a part of Australian History* at Live at the Centre, Beaudesert.
- Donna Davis assisted with installation and attended the opening of her *Unseen* exhibition at Grassland Art Gallery, Tambo.
- Visit to Mulga Lands Gallery, Charleville.
- Visit to Queensland Art Gallery | Gallery of Modern Art, South Brisbane.
- Visit to Queensland Museum and Sparklab, Sciencentre, South Brisbane.
- Attended book launch and visited exhibitions at Museum of Brisbane.
- Visit to Wolston Farmhouse.
- Viewed Mental Illness Fellowship Queensland Annual Art Exhibition, City Hall Square, Brisbane.
- Visit to Bruce Reynolds' exhibition, *The Persistence of Relief*, at POP Gallery, Fortitude Valley.
- Attended Bankfoot House 150th Anniversary Celebrations, Glass House Mountains.
- Attended Small Museums Conference in Roma.
- Visit to Bruce Heiser Project, Spring Hill.
- Attended opening of *Debra Porch and Friends* exhibition, Woolloongabba Art Gallery, Brisbane.
- Attended Queensland Museum's Anzac Legacy Gallery opening events, South Brisbane.

- Visit to Noosa Library Service Heritage Library.
- Attended National Trust of Australia (Queensland) Conference, Ipswich.
- Attended opening of *Weaving Room* exhibition, Pine Rivers Art Gallery.
- Attended RAAF Amberley Aviation Heritage Centre Open Day.
- Attended *APT9* opening events and curator talks, Queensland Art Gallery | Gallery of Modern Art, South Brisbane.
- Visit to *Mona Ryder Lone Star* exhibition, artisan, Bowen Hills.
- Attended opening of Karike Ashworth's *Brave Girl* exhibition, QUT, Kelvin Grove.
- Assisted with the exhibition installation, and attended the artist panel discussion, opening event and artist talks for *Safe Space* at Logan Art Gallery.
- Attended film viewing at FireWorks Gallery, Bowen Hills.
- Assisted with the exhibition installation and attended the opening of *Reasonable & Necessary: prints and artist books by Artel Artists* at Redcliffe Art Gallery.

exhibition touring and development program :

■ *Safe Space* launches at Logan Art Gallery

M&G QLD's contemporary Australian sculpture exhibition, *Safe Space*, successfully launched at Logan Art Gallery on 30 November 2018, with 186 people in attendance. The exhibition was opened by the Hon. Leeanne Enoch, MP, Minister for Environment and the Great Barrier Reef, Minister for Science and Minister for the Arts. *Safe Space* is a M&G QLD initiative in partnership with Logan City Council through Logan Art Gallery.

Nine of the exhibition artists were in attendance: Claire Healy & Sean Cordeiro, David Cross, Keg de Souza, Michelle Nikou, Rosie Miller, Tim Sterling, Franz Ehmann and Will French. Eight of the artists took part in a panel discussion with the exhibition Curator, Christine Morrow, just prior to the official opening.

During the evening, exhibition artist David Cross presented a performance of his work, *Red Stroll*. David and his accomplice delighted guests by strolling out of the gallery and onto the streets of Logan, encased in large PVC 'pods', with many of the audience members trailing behind them.

Exhibition artists Keg de Souza and Franz Ehmann presented artist talks on Saturday, 1 December, and on Tuesday, 18 December, Rosie Miller conducted a children's workshop to create a 'paper town', reflecting the concept of Rosie's time-lapse digital artwork in *Safe Space*.



***Safe Space* Curator, Christine Morrow (far right), facilitates a panel discussion with the exhibition artists present at the launch at Logan Art Gallery on 30 November. From left: Michelle Nikou, Rosie Miller, Will French, Sean Cordeiro, Claire Healy, Franz Ehmann, Keg de Souza, David Cross.**



David Cross's performance of his artwork, *Red Stroll*, outside Logan Art Gallery following the official opening. Photo: Andrea Higgins.

Safe Space is on display at Logan Art Gallery until 12 January 2019, after which it will travel to Bundaberg and other regional and metropolitan centres in Queensland, New South Wales, South Australia, Tasmania and Victoria.

Safe Space is an initiative of Museums & Galleries Queensland developed in partnership with Logan City Council through Logan Art Gallery, and curated by Christine Morrow. This travelling exhibition is supported by the Visions regional touring program, an Australian Government program aiming to improve access to cultural material for all Australians; the Queensland Government through Arts Queensland; the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory governments; and is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

■ **Reasonable & Necessary launches at Redcliffe Art Gallery**

On 6 December 2018, M&G QLD's exhibition, *Reasonable & Necessary: prints and artist books by Artel Artists* launched at Redcliffe Art Gallery, the 'home town' of CPL's Artel creative industries studio. A large and enthusiastic crowd were in

attendance, including many of the exhibition artists. Curated by Lynne Seear, *Reasonable & Necessary* will tour to eleven galleries across Queensland. The exhibition title is taken from National Disability Insurance Scheme (NDIS) criteria. With the uncertainty surrounding the NDIS, Artel creative industries studio is not just *reasonable* and *necessary*, but *essential*, providing real career prospects for artists.

Reasonable & Necessary: prints and artist books by Artel Artists is an initiative of Museums & Galleries Queensland in partnership with CPL and curated by Lynne Seear. This project has been supported by the Queensland Government through Arts Queensland; the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory governments; and the Australian Government through the Australia Council, its arts funding and advisory body. The project is proudly sponsored by Hutchinson Builders and Moreton Bay Regional Council.

training and professional development program :

■ **M&G QLD Standards Review Program is heading to Mount Isa, Cloncurry, McKinlay and Boulia regions in 2019**

The M&G QLD Standards Review Program is a year-long voluntary program that helps museums and galleries to recognise their achievements, improve their practice and raise their profile. It is an opportunity for participating museums and galleries to assess their practices and policies against *National Standards for Australian Museums and Galleries*, with the aim of becoming valuable and sustainable community assets.

The 'health check' for museums and galleries results in each of the organisations developing a plan for the future through completing a series of activities and hosting Standards Reviewers for two visits.

For more information on the program, go to <http://www.magsq.com.au/cms/page.asp?ID=5520>. To register your interest in participating in the program, please contact Deannah Vieth or Leisha Walker on 07 3059 9740 after 14 January 2019.

■ M&G QLD 2018 Standards Review Program Celebration

Participants and stakeholders attended a final debrief and celebratory event for M&G QLD 2018 Standards Review Program in Ipswich on 3 December. Participating organisations provided their feedback on the program, shared their outcomes and messages to future Standards participants, and reported on their plans for the future arising from the program.

Greg Chemello, Administrator, Ipswich City Council and Councillor Jason Cook, Deputy Mayor, Lockyer Valley Regional Council presented Certificates of Recognition to participating organisations:

- Cooneana Heritage Centre
- Ipswich Hospital Museum
- Ipswich Soldiers' Memorial Hall Museum
- RAAF Amberly Aviation Heritage Centre
- Jessie's Cottage Local History Museum at Murphys Creek
- Lockyer Valley Art Gallery

Cooneana Heritage Centre



Greg Chemello, Administrator, Ipswich City Council with Cooneana Heritage Centre volunteers Sandi Jones, Carole Lee, Olivia McMahon, Allan Walsh, Janice Palmer and Dorothy Walsh. Photo: Roger Phillips Profile Photographics.

Did you know Cooneana Homestead, built in 1868 by Samuel Welsby, was constructed of vertical wooden slabs? It remains in its original location and can be viewed at Cooneana Heritage Centre.

A major outcome from participating in the Standards Review Program was assistance from the Reviewers to progress a review of the mission statement and collection policy and also to develop a disaster management plan.

Message to future participants:

The Standards Review Program provided an opportunity to air differing views of the Heritage Centre's purpose in a non-threatening environment with external Reviewers, whose recommendations gave us much food for thought and an action plan to take us forward.

Ipswich Hospital Museum



Greg Chemello, Administrator, Ipswich City Council presenting a Certificate of Recognition to Jane Kingston, Ipswich Hospital Museum. Photo: Roger Phillips Profile Photographics.

Ipswich Hospital Museum tells stories of the progress of local health services. The Museum is located in the Jubilee building, the oldest and most ornate building on the Ipswich Hospital campus, high on Denmark Hill. Volunteers welcome visitors every Wednesday morning. Free entry, but donations are appreciated.

See the magnificent marble-topped cabinet, which was centrepiece of the children's ward for much of the 20th century. It was transformed each December into a magical Christmas scene. The heavy cabinet required ten men and a crane to move it into the hospital museum building in 2009.

Find out about the first matron of the hospital, Ellen Raymond, who travelled from Ireland in 1859 to take up the position. Sadly, after only 6 years, she died from typhoid, contracted from nursing a patient.

Message to future participants:

We were well supported by Museum & Galleries Queensland who provided us with a depth of information and experience on running a museum. It was refreshing to have an external independent review to confirm and guide our practices and direction. Being a museum run entirely by volunteers the information, while overwhelming at times, will remain as a reference for the future.

RAAF Amberley Aviation Heritage Centre



Volunteer Darryl Purdom, Wing Commander Clive Wells, Flight Lieutenant Elizabeth Mackie from the RAAF Amberley Aviation Heritage Centre with Air Commodore John Meier, Director General, History & Heritage Branch, Air Force. Photo: Roger Phillips Profile Photographics.

Home of the F-111, RAAF Amberley Aviation Heritage Centre is situated under an hour's drive from Brisbane, on the outskirts of Ipswich. The Heritage Centre is located within the active Royal Australian Air Force Base Amberley that has been part of the local community since 1940. You can visit the RAAF Amberley Aviation Heritage Centre for free during one of the special open days on the third Sunday of the month (except December), or on Tuesdays and Thursdays by booking.

Did you know that a recently restored Dakota A65-86 is on display at the Heritage Centre? The Dakota is the RAAF's longest operational aircraft, which flew from 1945-1998. The Dakota is a military transport aircraft. The RAAF operated the aircraft in a number of roles including transporting VIP and troops, cargo, and scientific research activities.

Message to future participants:

Having been in operation for seven years, the Standards Review Program provided a means to benchmark our operations against current museology practices. The program identified areas where improvements can be made in collection management and better identifying our visitor base.

Opportunities to attend workshops throughout the Program facilitated a greater understanding and awareness of practical skills required to manage collections.

Ipswich Soldiers' Memorial Hall Museum



Paul Rogers and Mick Corkery from the Ipswich Soldiers' Memorial Hall Museum with Rob Wadley, President, Ipswich RSL Sub-Branch. Photo: Roger Phillips Profile Photographics.

The Ipswich Soldiers' Memorial Hall Museum tells the stories of the people of Ipswich in the service and support of the Australian military, in peace and war. Located within the beautiful, state heritage listed Soldiers Memorial Hall, the Museum displays significant objects and stories

that link the people of Ipswich to various events, conflicts, activities and industries at home and abroad.

An outcome identified by participating in the Standards Review Program:

As a result of the Field Visit and the skills workshop, our staff now have a better understanding of the principles of preventive conservation in order to preserve the collection.

Message to future participants:

At the start of the Review we were not sure how this would help us. As we got into the Standards Review Program, we realised how valuable this program is. There were many areas in running a museum that we never considered; now we have the plan to implement policies and procedures to make the museum more efficient and informative in preserving the military history of the Ipswich District.

The involvement of the M&G QLD Team was crucial. It has given us a far better understanding of what we have in our collection and what was needed from us to enhance areas of the collection. What we also have are very dedicated volunteers to make all this possible.

Jessie's Cottage Local History Museum

Follow the original Cobb & Co route to Murphys Creek and discover the hidden treasure that is Jessie's Cottage Local History Museum. In 1899 this charming and unique cottage was built by Scottish immigrant, William Taylor.

Arriving in Murphys Creek in 1880, this early pioneering family owned land and raised five children. Jessie, the first born daughter, remained in the cottage, living for the last forty years of her life alone until her death in 1966.

Visit and 'step back in time' to learn about the Taylor family and marvel at the cottage as an



Jessie's Cottage volunteers Susan Stilgoe, Madeline Prior and Margaret Wood receiving a Certificate of Recognition from Councillor Jason Cook, Deputy Mayor, Lockyer Valley Regional Council. Photo: Roger Phillips Profile Photographics.

example of early Australian kit home architecture. Take a picnic and enjoy the family friendly surrounds of the cottage.

Lovingly restored by the Murphys Creek Community, the Murphys Creek Neighbourhood Centre is now proud to be the custodians of Jessie's Cottage and encourages everyone to visit.

An outcome identified by participating in the Standards Review Program:

The Standards Review Program has encouraged us to develop a stronger relationship with our local council, particularly considering the important contribution the Cottage makes to the local community and tourism in Lockyer Valley.

Lockyer Valley Art Gallery

Did you know there is an Art Gallery at the Lockyer Valley Cultural Centre at Lake Apex in Gatton? Lake Apex is situated on what was known as Cleary's Swamp. In 1975 the area was developed by the Gatton Apex Club as a recreational park. The park was established on natural wetlands which support a wide range of plant and animal life. Walk around the lake and enjoy the facilities including children's playground, BBQs, picnic tables, toilets and exercise equipment.



Lockyer Valley Art Gallery staff Katie Pegg, Shay Baker and Sue Banff with Councillor Jason Cook, Deputy Mayor, Lockyer Valley Regional Council at the Standards Review Program Celebration. Photo: Roger Phillips Profile Photographics.

An outcome identified by participating in the Standards Review Program:

The Standards Review Program has provided us with direction to investigate how to collaborate and engage with professional bodies and the community.

Message to future participants:

The thought of commencing the Standards Review Program was exciting but also daunting. Once committing, the learning experiences gained from the activities, plus the guidance from the Reviewers, provided invaluable lessons and advice that would have been hard to gain without the program. We learnt so much about our gallery and the opportunities to engage with our community and the wider community. Our focus is now to move forward and work on the priorities that we identified with our Reviewers.

The organisations, their programs and their significant collections were acknowledged as an integral and valuable part of the history, identity and culture of their communities. Museums and galleries add social and economic value to their communities by contributing to:

- Life-long learning and personal wellbeing;
- Social inclusion and tolerance for diversity;
- Employment, tourism, civic branding, creative economies;
- Regional regeneration;
- Building social, capital and community capacity.

M&G QLD thanks all 2018 participants; the Reviewers who dedicate their time voluntarily; and the stakeholders for their support.

Reviewers who brought their pro bono expertise to the needs of the organisations throughout the year were:

- Elizabeth Bates, Museum and Gallery Consultant;
- Justin Bishop, then Director, KickArts Contemporary Arts, Cairns;
- Kylie Bourne, President, Miles Historical Village Museum;
- Christine Ianna, Museum Consultant;
- Amanda James, Senior History Officer, History Trust of South Australia;
- Ian Jempson, then CEO, Queensland Maritime Museum;
- Margot Jolly, Consultant;
- Lisa Jones, Curator, Queensland Police Museum;
- Sarah-Jane Rennie, Head of Collections Care, Sydney Living Museums;
- Maggi Solly, Consultant.

M&G QLD would specially like to acknowledge and thank Christine Ianna for giving her time, knowledge and expertise to the Standards Review Program as a Reviewer for ten years.



Christine Ianna receiving a certificate of recognition from Deannah Vieth, M&G QLD Training and Professional Development Manager.

2018 Standards Reviewers biographies are available on M&G QLD's website at <http://www.magsq.com.au/cms/page.asp?ID=10394>

In 2018, the Standards Review Program has been supported by the Regional Arts Development Fund (RADF).

The Regional Arts Development Fund is a partnership between the Queensland Government and Ipswich City Council, and the Queensland Government and Lockyer Valley Regional Council, to support local arts and culture in regional Queensland.

■ **Seminar:**
Perspectives on Contemporary Sculpture
Date: 7 February 2019
Venue: The University of Queensland Art Museum, St Lucia, Brisbane

The seminar will explore topics including the role of sculpture in contemporary art; curating sculptural exhibitions; outdoor/public sculpture; and how regional galleries can engage with artists working in this medium.

Speakers include:

- Brian Robinson, Artist;
- Simon Lawrie, Balnaves Curator of Australian Sculpture, McClelland Sculpture Park + Gallery;
- Dr Greer Honeywill, Artist;
- Christine Morrow, Curator;
- John Stafford, Director, CREATIVEMOVE will moderate the panel discussion.

For information on speakers and to register, go to <http://www.magsq.com.au/cms/page.asp?ID=10425>

This is an annual industry seminar presented by M&G QLD in partnership with The University of Queensland Art Museum, and supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

sector news :

■ **REPORT:** **2018 South East Queensland Small Museums Conference**

Maranoa Regional Council was the host for the 2018 Small Museums Conference in Roma, 26–28 October. The theme for this year's conference was *Yesterday, Today and Tomorrow*.

The program included keynote speaker Liza Dale-Hallett, Senior Curator, Sustainable Futures, at Museums Victoria. Liza is the lead curator in the national Invisible Farmer project.

Other speakers included:

- Fiona Hayward, ASDA, ATCL, Kilburnie Homestead, Banana Shire;
- Elisabeth Gondwe, North Stradbroke Island Museum on Minjerribah;
- Shanna Muston, Banana Shire Regional Art Gallery;
- Professor Sarah Baker, Deputy Director, Griffith Centre for Social and Cultural Research, Griffith University;
- Nick McDougall, Greenmount Historical Homestead;
- Kylie Bourne, President, Miles Historical Village Museum;
- Peter Cummings, Historical Researcher;
- Dr Nerida Ellerton, The Australian Education Heritage Museum;
- Dr Mike Epworth, Chairmaker, Researcher;
- Joan Kelly & Elisabeth Gondwe, Oral History Queensland;
- Janis Hanley, PhD Candidate, Griffith University.

Workshops were delivered by:

- Christine Ianna, Consultant and Conservator;
- Lydia Eggunike, Museum Development Officer, Queensland Museum Network;
- Deannah Vieth, Museums & Galleries Queensland.

Presentations are available to be downloaded from the M&G QLD website <http://www.magsq.com.au/cms/page.asp?ID=10453>

■ **Update your details on M&G QLD's Gallery and Museum Finder**

Museums & Galleries Queensland is updating its online Finder – a free directory of museums, galleries and cultural organisations throughout Queensland. Listing in the directory is free for public/non-commercial galleries, museums and other cultural organisations in Queensland that are open to the public.

In order to update your current listing, or add your organisation to the directory, visit <http://www.magsq.com.au/museum/finder.asp> to download a form.

For more information, contact Melissa Fletcher, Information Officer at P: 07 3059 9740 E: information@magsq.com.au

■ **Sector consultation for the State Government's 10-Year Roadmap**

M&G QLD supported the State Government's *Creating Queensland's Future: 10-Year Roadmap for the arts, cultural and creative sector* consultation by:

- participating in Arts Queensland's small-to-medium consultation forum;
- promoting Arts Queensland's regional consultation forums through its eNews, social media and industry events; and
- holding a *Roadmap* consultation session for the community museum/heritage sector.

■ **New name for Museums Galleries Australia**

On 26 November 2018, fifty members from around Australia gathered at a Special General Meeting held at the Canberra Museum and Gallery to vote on the motion for a new name for Museums Galleries Australia.

82% of the votes cast (both those present at the meeting and from the 105 members who sent proxies) approved that the name be changed in the constitution to Australian Museums and Galleries Association (AMaGA).

The name will be launched officially in January 2019.

■ **Museums Galleries Australia National Conference: At the Centre**
Bursary applications open

Museums Galleries Australia members and colleagues are invited to apply for bursaries to assist in their travel and/or registration to attend the 2019 Conference, which will take place in Alice Springs, Northern Territory.

Applications close: 6 February 2019

For more information, visit mga2019.org.au

■ **2018 Community Heritage Grants**

Congratulations to the Queensland recipients of the 2018 Community Heritage Grants (CHG). The CHG program provides grants of up to \$15,000 to community organisations such as libraries, archives, museums, genealogical and historical societies, multicultural and Indigenous groups. The grants are provided to assist with the preservation of locally owned, but nationally significant collections of materials that are publicly accessible including artefacts, letters, diaries, maps, photographs, and audio visual material.

The 2018 recipients were:

- Abbey Museum of Art and Archaeology, Caboolture, for purchase of archival storage materials;
- Cairns and District Chinese Association Inc (CADCAI) for conservation treatment of the Lit Sung Goong Temple Collection temple drum;
- Rockhampton Art Gallery for purchase of archival storage equipment and materials;
- Rockhampton Regional Council for a Preservation Needs Assessment of the Central Queensland Collection;
- Healthy Options Australia for purchase of archival storage materials and equipment.

CHG is funded by the Australian Government through the Department of Communications and the Arts; National Library of Australia; the National Archives of Australia; the National Film and Sound Archive and the National Museum of Australia.

The Brave New World of the NDIS

by **Pat Swell, Access Arts**

If I was a person with disability, I'd love the idea of the National Disability Insurance Scheme (NDIS). It's a new way to help people experiencing disability under 65 get care and supports. It's intended to be rolled out across Australia completely by 30 June 2019.

What's good about NDIS? Well, it means I will have a Plan containing all my needs relating to my disability. These might be core supports that help with my daily living. They might be capital supports for specialist equipment or alterations I need to my home. They might be supports that build my capacity to participate socially and economically in society. Funds are then allocated to my Plan, which the organisation I choose to spend these funds with draws down retrospectively.

With my Plan, if I move to another State I take my Plan with me. No need to re-register as a person with disability within a new State – the NDIS is Australia-wide. With my Plan, I get to choose what I want to do, as long as it is 'reasonable' and 'necessary'.

Too good to be true? This is what many people with disability are finding.

An organisational perspective on NDIS

What is happening is that organisations supporting people with disability that were previously block-funded by the governments of their State or Territory are ceasing to be funded. The funding is withdrawn and instead these funds are transferred from State/Territory to the Australian Government, which set up the National Disability Insurance Agency to manage and administer these funds for people with disability through the NDIS. People with disability access these funds through their Plan.

People can choose which provider they go to, and 'buy' their services – which gives them more choice. Or does it?

The NDIS has strict regulations. The NDIS Price Guide sets the maximum price that providers can charge. These are generic prices. They do not recognise at a relevant financial level the specialist skills of teaching artists, for example, and their transformative effect on people's lives. The expertise of artsworkers has not been considered in the NDIS Price Guide; there is no price line that adequately recompenses them, so to fit within the NDIS system organisations are forced to use an unskilled worker charge-rate for group arts activity, a 'baby-sitter' rate. This makes programs of organisations that offer intensive quality arts experience financially unviable.

The NDIS strict regulations include burdensome administrative demands. Organisations find they need to pay substantive additional administrative time to service NDIS requirements. This adds to the unit cost that organisations need to recover from people with disability for their programs to be sustainable. Organisations also have to bear transition costs to adapt to the new NDIS system.

What does all this mean? For small niche organisations – without the subsidy they previously had from their State/Territory, without cash flow ability to finance retrospective draw-down of funds, and without being able to charge to people's Plans a realistic price to cover the costs that quality programs require, together with increased burdensome administrative and transition costs, these organisations are finding operating under NDIS is unviable.

I sit on a national Arts NDIS Working Group made up of arts professionals in the disability sector from across Australia. The NDIS is forcing small organisations across the nation to consider

whether they should compromise on the quality experience they offer people with disability, so compromising their value system, or whether to close their doors to avoid liquidation, or whether to shift focus to service other disenfranchised markets – as delivering quality programs for people with disability is becoming unsustainable under the NDIS framework.

Major disability organisations with substantial turnovers can often cross-subsidise their programs, but even these organisations are having to merge to meet the challenges of the NDIS, and liquidations are commonplace.

NDIS from the perspective of a person with disability

How do I get onto the NDIS and get a Plan? People with disability make an Access Request and undergo an eligibility test to apply for their NDIS Plan. Being offered a Plan Meeting gives certainty that they will get a Plan. They meet with a Planner who then decides what that person can have in their Plan. A lot of bureaucracy goes with this, a lot of form-filling – a confusing maze for many people with disability to navigate. Recently the mother of a non-verbal autistic young man with Angelman syndrome said the Planner had telephoned, refused to speak to her until she had proved her identity as mother – so, more forms to fill in, certificates to produce, authorisations to sign.

Then the big day, the Plan Meeting. All depends on this. The nerves, the stress! Sometimes Planners have even requested that the Plan Meeting takes place by phone – to complete their allocation of Plan Meetings quicker.

NDIS Plans vary in quality. NDIS Planners generally do not understand the level of funded support required to assist participants to explore art recreationally or pursue art as a career. There is great disappointment among Access Arts' regular participants when they discover they do not have enough money in their Plan to attend our arts workshop programs. What to do? Do they appeal? Do they reapply to the NDIS? Many say they cannot brave that stressful situation again.



Access Arts members participating in a dance master class. Image: Dreamcoat Imagery.

We also find that some people have their Access Request refused, which means they are disallowed from having an NDIS Plan at all, and have no access to the funds now in the Australian Government's possession that had previously supported their well-being – through Queensland Government Department of Communities' subsidy to Access Arts. Again, what to do? Many of Access Arts' talented artists with chronic mental disability who have been supported through our programs for decades are experiencing this knock-back.

In October, I raised publicly with the Hon. Dr Steven Miles, Queensland's Minister for Health, the issue of the difficulty people with mental disability are experiencing getting an NDIS Plan. Minister Miles acknowledged this as an NDIS problem on a national scale that had been identified by Health Ministers from across all States and Territories at their recent meeting, which they had raised as a key issue with the Australian Government. What will the Australian Government do? We wait to hear.

Is the person with disability better off under NDIS?

To some people, the NDIS has definitely been beneficial and offered them a brave new world. But on balance, right now, it seems the NDIS is reducing choice and opportunity for people with disability. The number of large-scale disability

organisations is reducing as NDIS challenges force mergers and liquidations, so limiting people's choice of their major disability service provider.

The individualised nature of the NDIS is putting at risk the viability of long-standing arts projects for people with disability. Small boutique organisations offering niche arts experiences are facing invidious choices as they struggle to operate under the new NDIS model. The sector is losing teaching artists experienced at empowering people with disability as a result.

So people with disability are being deprived of avenues to develop their artistic careers, nurture their creativity and social skills; they are finding that imaginative arts-led opportunities to develop their cognitive and fine motor skills are reducing – and, as a result, are suffering impaired sense of self-worth and wellbeing.

I speak from an arts perspective. The NDIS is also adversely affecting a raft of other activities and opportunities for people with disability to engage in society. Only last week I heard the extreme disappointment of a 32-year-old man distraught that his regular Friday bowling activity had been guillotined, unsustainable under NDIS; his mother having now to stop work on Fridays to provide care for him.

Does this brave new NDIS world need some re-design?

Pat Swell, 5 December 2018

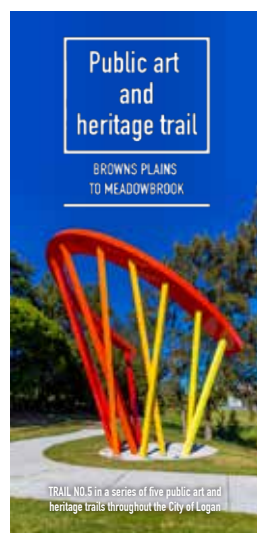
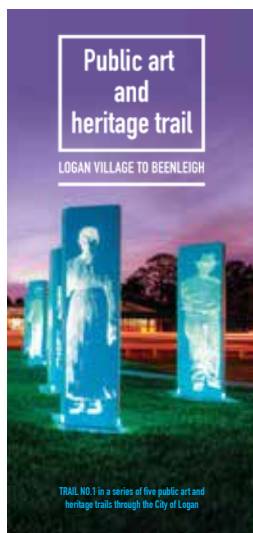
Pat is CEO of Access Arts, Queensland's peak body for arts and disability. Access Arts supports people experiencing disability or disadvantage to take part and excel in the arts. We believe everybody has a right to quality arts activity.

The Winners and Finalists of the 2018 Gallery and Museum Achievement Awards

ORGANISATIONS WITH PAID STAFF: **PROJECTS**

WINNER

Logan Art Gallery, Logan City Council
Public art and heritage trails



The City of Logan in south-east Queensland is renowned for its culturally diverse and creative communities. The city is home to over 315,000 people from more than 215 different cultural groups.

The public art and heritage trails project was developed to highlight the wealth of history and creativity throughout the City of Logan, aimed at residents and visitors to the City. It showcased 12 sites listed on the Queensland Heritage Register, over 70 sites listed on Logan's local Heritage Register and over 25 public artworks.

Five trails were designed across the City: Logan Village to Beenleigh; Greenbank to Veresdale; Logan Central to Kingston; Underwood to Eagleby; and Browns Plains to Meadowbrook.

Five online interactive trails were also developed to be launched on Logan City Council website simultaneously with the hard copy trails. The hard copy of the first trail underwent three reprints due to popularity.

The trails are not limited to built environment assets, but incorporate natural environment assets of heritage value, murals, and names of parks and streets with heritage connections. Where possible, Aboriginal heritage information was included in consultation with local Aboriginal cultural heritage organisations.

On each trail there is a request for input from visitors to nominate any other public art or heritage sites that could be included on future trails, encouraging visitors to seek out unidentified sites and prevent the destruction of the City's precious heritage.

Images: Courtesy of Logan Art Gallery, Logan City Council.

FINALIST

Sunshine Coast Council
*From the Mountains to the Sea;
Sunshine Coast Stories*



The name 'Sunshine Coast' was launched in December 1958 at the inaugural dinner of the Sunshine Coast Branch of the Real Estate Institute of Queensland, held at the Hotel Caloundra. The Branch had begun a drive to popularise and obtain recognition for the name, to replace the term 'Near North Coast', which was not considered distinct enough, and had no significance for southerners. The naming of the region officially took effect in August 1967.

In 2017, the 50th Anniversary of the Naming of the Sunshine Coast (SC50) offered an opportunity for the community to celebrate the region's history and to explore the amazing path the region has taken in becoming one of the most enviable places to live in Australia. To commemorate this milestone, Sunshine Coast Council organised a program between August to December 2017 that centred on celebration, engagement and legacy.

Sunshine Coast Council's Heritage Services team partnered with the University of the Sunshine Coast to present *From the Mountains to the Sea* exhibition. Items for the exhibition were sourced from twenty-eight lenders, including museums, local businesses, tourist operators and private collectors. Highlights included the region's tourist and lifestyle icons, such as Maroochydore Surf Life Saving Club, Australia Zoo, Aussie World and Big Kart Track. The community contributed private film footage that was used to produce a montage celebrating life on the Sunshine Coast during the 1960s and 1970s.

Image: Courtesy of Sunshine Coast Council.

FINALIST

Miles Historical Village Museum ***What War Meant to Miles – Heroes,*** ***Hardships and Heartfelt Stories***

Miles Historical Village Museum is one of Australia's leading regional museums, located in the Western Downs, approximately 300km north-west of Brisbane.

The project, *What War Meant to Miles*, involved an exhibition reinterpretation and redisplay of the Museum's wartime collection, including World



War 1 and other wars of service; and the trials and tribulations experienced at home and abroad during times of conflict.

The project delivery was a staged process of cataloguing, digitisation, research, community engagement, documentation, concept and detailed design, fabrication and installation.

There were many successful outcomes of the project, such as: gaining a full understanding of the War Museum Collection; the complete digitisation, cataloguing and accessioning of over 4,000 objects; development of a purpose-built War Museum Collection Store; and formalising collection processes and procedures that support ongoing collection management, accessibility and research opportunities.

The project has had significant impact, inspiring new connections with the collection. It has generated a sense of community pride and engagement, showcasing the inspirational stories and significant objects to make the experience of visiting the Museum very personal, very real and very memorable.

Image: Courtesy of Miles Historical Village Museum.

**ORGANISATIONS – VOLUNTEER RUN:
PROJECTS**

WINNER

**Fassifern District Historical Society,
Templin Museum**
*Madam Weigel – The woman who
clothed Australasia*



Templin Museum was formed when the Templin School closed in December 1974. Fassifern District Historical Society, supported by Boonah Shire Council, Education Queensland and Queensland Museum, developed the site as a historical village.

As the result of a talk by Dr Veronica Lampkin, who was launching her book, *Madame Weigel: The woman who clothed the colonies*, the Society's Common Threads group discovered that Templin Museum held several Madame Weigel patterns. As an exercise, they each took a pattern and made a garment, using fabrics that were donated from deceased estates and buttons and zips from the era.

Madame Weigel was the first designer of the divided skirt for side-saddle riding. Local woman Mrs Betts' jacket, divided skirt and riding bodice,

along with her side-saddle, are documented in the Templin Collection, dated 1890–1900.

A further visit from Dr Lampkin, armed with books and journals, led to the realisation that the Templin Museum held a vast collection of articles made by local women, and an exhibition was developed – the first of its kind locally, nationally and internationally of the garments, patterns and articles of Madame Weigel.

Having started out as a fun exercise for the members of the sewing guild, and costing very little to create, the exhibition drew people from all over Australia and New Zealand. Due to this response, Dr Craig Douglas felt a need for the collection to tour and set about bringing this to fruition. The exhibition has since travelled to Liverpool Museum, Sydney.

Image: Courtesy of Templin Museum.

**ORGANISATIONS WITH PAID STAFF:
ENGAGEMENT**

WINNER

Bundaberg Regional Galleries
*Our Town: Children's Perspectives on
Community Through Meaningful Arts
Engagement*



Bundaberg Regional Galleries is funded by Bundaberg Regional Council, and comprises of two vibrant galleries, located in Bundaberg and Childers.

Our Town: Children's Perspectives on Community through Meaningful Arts Engagement was a

collaborative arts project between Bundaberg Regional Galleries and the Creche and Kindergarten Association Inc (C&K). Engaging over 300 kindergarten-aged children, across nine C&K centres in 2017, the project involved art workshops, professional arts development for educators, and immersion activities with Collection artworks, to culminate in a public exhibition that attracted over 400 visitors in its week-long run.

The theme of 'Our Town' provided scope for the development of the children's drawing and design skills, understanding of the built environment, and capacity to present a child's perspective on the region in which they reside. There was also a secondary focus for the project, which was to enhance a sense of belonging for the child and their family, and to form a connection with the wider community and the gallery.

C&K is a major provider of early childcare services and Kindergarten programs across Queensland, with strong links to major institutions such as Queensland Performing Arts Complex and the new Gallery of Children's Art, Brisbane, and this was seen to be a strategic partnership to foster. A key part of the success of the final exhibition was a commitment to providing professional development opportunities to staff of the C&K centres, and support and guidance in the art activities undertaken. Centre staff were encouraged to utilise new art materials, re-imagine the way they used resources, and explore their own arts practice to stimulate exciting and innovative classroom practice.

The final exhibition coincided with CRUSH, an annual ten-day festival of arts and culture across the Bundaberg region, and as such drew new audiences and showcased the importance of art as a vehicle for children's voices.

Image: Courtesy of Bundaberg Regional Galleries.

FINALIST

Logan Art Gallery, Logan City Council
Making Arts Accessible program

The aim of *Making Arts Accessible* was to develop and deliver programs specifically to



engage people with disabilities to increase their interaction and participation in the arts, culture and heritage of the City of Logan.

A successful Catalyst grant enabled a coordinator with skills in the disability sector to be engaged to work with Creative Industries staff to develop training programs, activities and exhibitions, and a database of organisations and people with disabilities for promotional purposes. Training was provided for artists, staff and volunteers to conduct practical workshops to provide better customer service and enhanced programs for people with disabilities, and covered: Introduction to disability awareness; Mental health awareness; Understanding the needs of people with hearing and vision impairments; Expectations versus reality; Structuring workshop sessions; Monitoring and evaluating progress; and Managing potentially difficult situations.

Activities developed through *Making Arts Accessible* included:

- Descriptive tours of exhibitions;
- Auslan interpreted programs were conducted with Queensland Deaf Services' staff to increase access to programs for people with hearing impairment;

- A collaborative exhibition was developed with the Logan Adult Mental Health Group from artworks made at Logan Art Gallery and displayed at Logan Artists Association Able Gallery and Logan Hospital during International Mental Health Week;
- International day for people with disabilities foyer exhibition at Logan Art Gallery with artwork made by the My Horizons group;
- Exhibitions by individual artists who identify as a person with a disability;
- Artist-led workshops delivered to Logan Mental Health and My Horizons;
- Artists used their new skills to enhance the already successful Art and Dementia program to assist people with Dementia to undertake practical workshops.

Image: Tour and workshop of Donna Davis' exhibition Unseen by participants from Soubirous Place. Courtesy of Logan Art Gallery, Logan City Council.

FINALIST

Scenic Rim Regional Council *Fires on Top of Mountains*

Scenic Rim Regional Council is a local government in the West Moreton region of south-east Queensland, Australia.

Fires on Top of Mountains (FOTOM) is a multi-art form community arts activation that celebrates and showcases the culture, unique identity and stories of the Scenic Rim. Through four years of consultation and planning, with the support of Scenic Rim Regional Council, the project was shaped to become a Scenic Rim cultural program offered during the Commonwealth Games on the Gold Coast.

The goals of the project were to bring communities together to share and celebrate stories of place. Due recognition of the Indigenous heritage of the region was central to the project as was community involvement. Although the Shared Fire Events were focussed on whole-of-community engagement, there was a concentrated effort to ensure that the many sectors of their diverse community were engaged, such as Indigenous people, young people and children, and older people.



The Shared Fire events were planned from the outset as a Community Cultural Development program rather than purely an entertainment event. The two years leading up to the Shared Fire festivals were focussed on building the capacity of the community. Artists connected with the program as it gave them the chance to extend their own arts practice and develop new audiences through their participation in FOTOM. One of the most meaningful aspects of the program was the inclusion of Indigenous culture. Grounding the project in Indigenous stories provided an authentic experience for the community and provided a better understanding of local Indigenous culture and the importance of storytelling.

Fires on Top of Mountains delivered over 500 events, and connected with an audience of more than 25,000 people. The program's success was helped by the contribution of 539 dedicated volunteers.

Image: Courtesy of Scenic Rim Regional Council.

ORGANISATIONS VOLUNTEER RUN: ENGAGEMENT

WINNER

Mulgrave Settlers Museum
Visiting the Ancestors



The Mulgrave Settlers Museum, under the control of the Mulgrave Shire Historical Society, opened in 1992 in Gordonvale, on the southern outskirts of Cairns.

The *Visiting the Ancestors* project comprised three sections: Streets Ahead (identifying the people/families that streets were named after); Cataloguing of Graves; and Ghosts of Gordonvale Cemetery and Ghosts of Babinda Cemetery (telling stories of the cemetery inhabitants).

As many of the streets of Gordonvale are named after original inhabitants of the town who were now buried in the Gordonvale Cemetery, Mulgrave Shire Historical Society was invited to write a regular column in the locally-produced magazine, *Pyramid Views*. Each month, one of the volunteers organises for the family members of several generations to be photographed at the

street sign, and an article is written about the person/family the street was named after. The column has now grown to a full page in response to public interest.

As part of the cataloguing component of the project, all graves in the Gordonvale Cemetery were photographed, and basic information added to 'Find a Grave'.

When searching for information on the graves, it was realised that many of the residents had interesting stories contributing to the history of Gordonvale. Mulgrave Settlers Museum decided that their volunteers had the skills to conduct a program of cemetery visits telling these stories. Twelve cemetery inhabitants were chosen, and research on these inhabitants was undertaken using oral family history; the Society's bulletins; published and unpublished books on local family histories; war records; births, deaths and marriage registers; historical newspapers; and TROVE.

Collected information was then condensed to scripts of 600 to 800 words, written in the first person. Gordonvale State High School was approached to identify students interested in portraying the chosen individuals. The selected students then learnt the scripts and, on the performance day, dressed in period costumes and delivered their character's story standing at the grave.

From an expectation of around 50 attendees, on the day there were close to 200 participants, so a new format of rotating groups was quickly devised. As the result of this successful project at Gordonvale Cemetery, a similar program was developed for the Babinda Cemetery, the other cemetery in the original Mulgrave Shire. Research was conducted for ten people buried in the Babinda Cemetery, and students from the State School and Catholic School dressed in costume and delivered the scripts for their characters. Despite the Society being prepared for larger numbers of attendees, these again exceeded expectations.

To accommodate those people who were not able to attend, the Society compiled a booklet for both cemeteries, including information on the town,

photos of the chosen inhabitants of the cemetery, with the script and photo of the performing student at the grave site. Several reprints of the booklets were made to meet demand.

The project has delivered a lasting legacy for the community through researching and recording of historical stories of Gordonvale and Babinda; adding information on street names to the Council archives; acknowledgement for local families of the legacies of their forebears; and stimulating community interest and engaging young people in local history.

Image: Student performing at Ghosts of Gordonvale Cemetery. Courtesy of Mulgrave Settlers Museum.

ORGANISATIONS WITH PAID STAFF: **SUSTAINABILITY**

WINNER

Sunshine Coast Council
Bankfoot House Preservation Housekeeping Project

Sunshine Coast Council purchased Bankfoot House in 2004. It began operating as a house museum in 2006 through the support of the Friends of Bankfoot House. The house is a state heritage-listed property and the oldest surviving residence in the Glass House Mountains. It was once the lunch stop and staging post for Cobb & Co coaches on the Brisbane to Gympie goldfields route, offering accommodation for travellers, in addition to serving as the post office.

The location of the heritage precinct in the Glass House Mountains has had a significant impact on the condition of Bankfoot House. As part of an overall heritage precinct activation project, a strategy was set in place in mid to late 2017 to complete the recommendations outlined in the Bankfoot House Preservation Needs Assessment.

The Preservation Housekeeping Project took place over a three-month timeframe from April to June 2018. Key milestones for the project included: a review of preservation needs assessment; training in Preservation Housekeeping for staff, volunteers and contract cleaners; an extensive



conservation clean of the house; a clean of identified objects and assessment of items for display and storage; and a system of procedures, schedules, monitoring, evaluation and reporting including a Preservation Housekeeping Manual and materials kit.

Skills in preservation housekeeping is integral to the future of Bankfoot House. The training workshop, presented by a professional conservator, has equipped cultural heritage staff, volunteers and contract cleaners with the knowledge and skills for the long-term preservation of the building and its collections. By engaging volunteers at all levels, the project re-ignited volunteer interest in, and appreciation for, heritage preservation and presentation through sustainable conservation housekeeping practices. Overall, the project outcomes include alignment to preservation and conservation practices, a safer work environment, and improved visitor experience.

Images: Bankfoot House, and staff with the conservator. Courtesy of Sunshine Coast Council.

INDIVIDUALS: PAID

WINNER

Kathryn Kerswell
(Retired) Senior Registrar
The University of Queensland Art Museum,
Brisbane



Kath has been working in the visual arts industry in Brisbane for 31 years. During this time, she has worked predominantly, but not exclusively, behind the scenes managing art collections.

Kath began work at Griffith Artworks, Griffith University, in 1987 in an important technical role as Curatorial and Workshop Assistant. She subsequently moved on to roles in the management and development of the art collection, delivery of the exhibition program and public artwork program, and contributed to the development of a dedicated gallery at the South Bank campus of Queensland College of Art.

In 2005, Kath started work at the State Library of Queensland as Exhibitions Officer, managing the community access gallery and working on a number of large community-based projects. She also project managed the Queensland Artworkers Alliance New Media Artist residencies and displays in Infozone from 2005 until 2007, and project managed the new media art festival Out of the Internet in collaboration with MAAP (Multimedia Art Asia Pacific).

Kath began working at The University of Queensland Art Museum in 2007, at a time of growth and change for the museum. She was

instrumental in refining and developing procedures for managing the collection at this time, and significantly involved with the development of programs that made the University art collection more accessible for use in teaching and learning – including professional development opportunities for students.

Some of the legacies of Kath's work have been inscribed on the many thousands of documents that relate to the collections with which she has worked. She exhibits both her respect for the records she managed and her readiness to adapt to suit the needs of the times. This combination of respect and reflectiveness made her an ideal custodian for a collection of objects of historical importance.

Kath deserves recognition not just for her passion and dedication to the programs and collections of the institutions at which she has worked over the last 31 years, but also for the generosity of her support that has seen many people mentored in the industry. Her preparedness to help people within and into the industry, whether in support of her staff's professional development, or the mentoring of students and emerging professionals, she has had a lasting impact on the people she has worked with. Kath has left an impression that extends well beyond her immediate workplace to the broader community.

Image: Simon Wood, courtesy of The University of Queensland Art Museum.

FINALIST

Justin Bishop
(Former) Director
KickArts Contemporary Arts, Cairns

Justin has made an outstanding commitment to regional arts in Queensland across his career, and has contributed to the growth of the sector through his dedication to artists, arts workers and arts organisations, and his approach to meaningful engagement with communities.

With an understanding of the issues affecting the arts sector, Justin has volunteered his time and knowledge towards educating and improving



Program, thereby continuing his personal and professional development within the sector. A strong role model for others, Justin's leadership style encourages individuals to enact positive change for themselves and their community, continually striving for improvements not just within the arts and cultural sector but towards broader civic goals.

Underpinning all of this is Justin's genuine compassion and generosity towards others in sharing the wealth of experience gained over his career in the museum and gallery sector.

Image: Courtesy of Justin Bishop.

FINALIST

Jane Harding
(Then) Heritage Librarian
Noosa Library Services

standards as a Reviewer for Museums & Galleries Queensland's Standard Review Program over four years. Having participated in the Standards program as Director of Stanthorpe Regional Art Gallery in 2009, Justin understands first-hand the importance of such sector development.

He has provided training and mentorship to the Tableland Regional Gallery staff and volunteers; and his service to the sector also includes contributing to the delivery of the Douglas Shire Council Arts Strategy and serving as Board member of both the Thancoupie Bursary Fund and Public Galleries Queensland. Justin has demonstrated a significant commitment to the recognition and promotion of Far North Queensland's Aboriginal and Torres Strait Islander artists.

Being aware of the need to address career pathways into the arts sector, Justin has initiated partnerships with Cairns Regional Council through the Year 13+ program to institute meaningful and long-term development for the youth of his regional community.

A recognised leader in the sector, Justin is currently undertaking the highly competitive Australia Council for the Arts – Arts Leadership



Jane works tirelessly to increase and share the knowledge and understanding of local heritage throughout the Noosa Shire. As the Council's Heritage Librarian, and recently promoted to Heritage Coordinator, she is instrumental in ensuring that this young community's history is appreciated now and captured for future generations.

Jane's success in this position is due to the combination of her ongoing strive towards excellence and her personality and skills: humble, friendly and honest, yet encouraging and supportive, pragmatic, and professionally astute. Jane has been an inspiring role model for emerging professionals and she also finds the time and energy to provide guidance to numerous volunteers.

Jane's role is multifaceted and involves juggling multiple projects. Distinctive outcomes delivered during the previous year include the conception and coordination of an exhibition in partnership with local curator, John Waldron, to celebrate the last 50 years of the Noosa Shire, inspired by the 50th anniversary of the naming of the Sunshine Coast. *What's Up Sunshine?* was a great success with locals and visitors alike.

Jane is dedicated to educating audiences and encouraging life-long learning, particularly regarding the histories of the Noosa Shire. This is achieved through engaging the communities themselves, for example drawing stories from the region's older families, and thereby creating a strong heritage archive of colonial and post-colonial Noosa.

Jane also embraced the opportunity to research and share the history of Noosa's First World War memorials as part of the centenary commemoration of the Great War; securing funding and acting as editor of *Noosa Remembers*, which received a Silver Award for Interpretation and Promotion at the National Trust Heritage Awards 2018.

Image: Courtesy of Noosa Library Services.



into a professional local museum that has gained national recognition.

In 1987, the museum started in a small shed at Moolomba/Point Lookout. In 2018, it has some 350m² of buildings in Goompi/Dunwich, and two part-time professional staff – quite unusual for a museum of this size. Geoff's key function has been to pull people together; using his abilities and personal connections to communicate effectively, to influence politicians, business and non-government groups in the cause of the Museum. This has been instrumental in the ongoing growth of the capital base and operating funds.

One of Geoff's major achievements is establishing a capable and proficient museum. NSIMM adopts best practice techniques for collecting, recording and archiving, with an emphasis on colonialisation, the operation of the Dunwich Benevolent Asylum from 1865–1947 and the shared history of Aboriginal and non-Aboriginal co-habitation. The latter is going through fundamental changes with the recognition of Quandamooka native title, ownership and custodianship in 2011 and now with the cessation of mineral sand mining. Geoff was a leader in the arrangements by which the museum has become the custodian, in partnership with the family of The Oodgeroo of the Tribe Noonuccal Custodian of the Land Minjerribah Collection Management Deed. This is of national and international significance.

Another of Geoff's achievements is to lead the museum to national recognition, including the ABC Radio National Regional Museums Award in

INDIVIDUALS: VOLUNTEER

JOINT WINNER

Geoff Moore

President

North Stradbroke Island Museum on Minjerribah

Geoff has been the voluntary President of the North Stradbroke Island Museum on Minjerribah (NSIMM) since 2003. Over almost two decades, Geoff has been the leader in developing NSIMM

2009; M&G QLD's GAMAA award in 2015; and Museums and Galleries National Award (MAGNA) in 2016.

Under Geoff's leadership, NSIMM has become a valued community facility, contributing to community harmony and well-being. This is an important matter in a place which has suffered deep trauma, especially the invasion and colonisation of the First Nations people less than 200 years ago; and a place, more recently, divided about the continuation of sand mining. Geoff's leadership has enabled the museum to become a physical place and an intellectual space for local people to come together. It has also allowed the museum to become an advocate for the protection, conservation and respect due to Aboriginal and colonial heritage places.

The essence of Geoff's contribution and leadership is to encourage volunteers and staff to be brave and adventurous in their ideas, and to take on challenges, even when the committee might find that that path difficult. He has promoted a culture of excitement and competence. This means doing things effectively and making them pleasurable and enjoyable.

Image: Signing of Deed of Trust 2012. Redland City Council Mayor Williams, Geoff Moore and Dennis Walker. Courtesy of North Stradbroke Island Museum on Minjerribah.

JOINT WINNER

Prudence Cawley

Vice President

Buderim Historical Society

Prue Cawley is recognised for her ongoing commitment and dedication to the Buderim Historical Society and wider Buderim community over many years. Since 2006, she has served on the Buderim Historical Society's Management Committee; performing the role of Secretary for several years; as President from 2010 to 2017; and currently as Vice President.

Not afraid to embrace new ideas and learn from industry experts, Prue has actively upgraded her skills and openly shared her new-found knowledge with her fellow volunteers. She is the driving



force behind the Buderim Historical Society's Social Fundraising Group, staging various events including the St Patrick's Day concert and annual Christmas soirée at Pioneer Cottage to support the Society's activities.

Prue has also been active in the Buderim War Memorial Community Association, performing several roles on the Management Committee and volunteering at the Old Post Office, the Visitor Centre for Buderim, on a regular basis. In these roles, she has raised the profile of the Buderim Historical Society and established excellent networks with other community groups including the Buderim Garden Club, Foote Sanctuary and The Buderim – Palmwoods Heritage Tramway Inc.

Her leadership, work ethic, organisational skills, energy and enthusiasm has inspired members of the Buderim Historical Society, and taken the organisation from strength to strength.

Image: Prue with photographs of John and Ann Burnett, the original occupants of Pioneer Cottage, Buderim. Photo by Barry Alsop, courtesy of Sunshine Coast Council.

FINALIST

Alicia Jones

Member

Gold Coast & Hinterland

Historical Society Inc



Alicia is a cross-cultural Welsh-Tasmanian Indigenous woman and performance artist who has been closely associated with the museum over several years. As a successful Palawa Aboriginal woman in a competitive world, she is an inspiration, having traversed a long journey through varied and challenging careers.

Alicia is an active member of the not-for-profit community-based Society, which has the role of preserving Indigenous heritage together with contemporary history. Alicia has provided the museum with events and activities that have both educational and entertainment value for members and visitors alike. She is very adaptable and can bring together diverse components as she successfully merges the performance arts with history and its preservation.

Alicia's Commonwealth Games affiliation brought to the museum a wide-ranging group of Indigenous performers, fashion designers and artists. Her ease with managing different personalities and political agendas is one of her strongest qualities and reflects her successes across the years and across careers.

Alicia's resume includes a long and successful working relationship in the Queensland community cultural development sector in numerous roles including producer, facilitator, teacher and mentor,

as well as business manager. Her performance work builds a narrative in front of live audiences that creates spaces for community engagement and understanding to take place. Her ongoing "Little Art Lab", which runs workshops for children and teaches them about the diverse symbols, colours and materials employed by Aboriginal peoples, provides cultural education as well as mentoring of future artists, and thereby provides positive role models for them.

Image: Courtesy of Alicia Jones.

FINALIST

Iris Skinner

The House of Fashion Curator

Fassifern Historical Society,

Templin Museum



Iris has made an outstanding contribution to the preservation of local history, specialising in textiles, for over 25 years for the Fassifern Historical Society, Templin Museum, the Scenic Rim and Queensland.

Iris contributes to the museum sector through supporting and mentoring fellow museum Volunteers; being an active member of the Common Threads embroidery guild; being the museum's representative for the Scenic Rim Historical Network; and as an educator throughout the museum network in south-east Queensland.

Iris's passion and dedication to the preservation of textiles within the museum, the historical network, the Scenic Rim community, and beyond means that future generations will be able to view and learn about past and present garments and accessories, as well as learn how to preserve such items of historical interest for future collections.

As Curator of The House of Fashion, which is gaining national and international recognition, Iris regularly attends workshops to expand her own knowledge and skills, and willingly shares this knowledge not only with the Society's members and volunteers but also with the visitors of the museum.

Iris is a firm believer of supporting youth and does so through mentoring them in acquiring

skills such as researching, collating and presenting information for assignments. She takes a great deal of pride in her past textile students and follows them on their journeys through their education and careers.

As a dedicated Volunteer, Iris contributes to the daily running of the museum and to its sustainability through grant writing, fundraising and community events. Iris recognises that the museum is communal space for friendship, support, mental health and general wellbeing by an ever-growing community of old and new members of varying backgrounds and ages from the surrounding community.

Image: Krista Eppelstun, courtesy of M&G QLD.

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